## ART IN LONDON.

THE GROSVENOR GALLERY AND ITS PIC-TURES.

FROM THE REGULAR CORRESPONDENT OF THE TRIBUNE. LONDON, May 2.

Not many years ago the opening of a Grosvenor Gallery exhibition was the signal for an exhibition of persons of the female sex robed in many strange varieties of costume called esthetic. The terracotta nightgown was a favorite with some of them. Dark green bathing dresses pleased others. Elderly women in pinafores stalked about. Once, I think, come the dual garment, but the æsthetic ones would peneofit. And now the æsthetic raiment is itself flung aside. The very women who only last year concealed their figures in loose, lank frocks with no waists appeared on Saturday all bestayed and becorseted and trim in the tightness of the newest fashioned dress that can be turned out in Bond-st., which is perhaps already last year's mode Paris and New-York. The craze of oddity has passed away for the present. Returning reason-or at least conventionality and deference to the opinion of the many-have resumed their sway. The company at this private view was no so fashionable a company as has sometimes thronged these galleries, but it was a company of men and women clothed and in their right minds. The exceptions served but to show that they were excep-

This gallery remains what it was when first opened, a private gallery. It belongs to Sir Coutts Lindsay, and any pictures to be seen here are to be seen because Sir Coutts has asked the artist to send them, or because, being asked, he has consented they should be bung. Mr. Comyns Carr and Mr. Halle are the advisers of Sir Coutts Lindsay, and all three are men of exceptional competence for their work. The influence they have exercised, the good they have done to the cause of art, is not to be measured by the merit or demerit of this or any other single exhibition. Their influence is almost as visible on the walls of the Royal Academy as Not to go outside to-day's collection there is enough in the aspect of these pictures to make one thankful for the existence of an institution younger than the Academy, independent of its control, governed by different motives, not the slave of tradition nor the expression of particular prejudices or principles.

The "note" of the Grosvenor is its readiness of recognition for new men, and for men whose ideas of art are a barrier to their admission into the Academy. I must be permitted to utter a word of regret that any section of London society should, for whatever reason, set its face against a gallery so conducted. I am not going to say a word about the scandal which is at the bottom of the hostility to the Groevenor, which some of the most excellent women in London now think it their duty to manifest, in more ways than one. Art is, and ought to be, free from personalities, and it is for art's sake that one feels inclined to protest against the effort to empty the galleries which belong to Sir Coutts Lindsay. Social influences of a high kind are used against it. The fiat of half a dozen great ladies has gone forth. They voted it not good form to be seen at the private view on Saturday. I will not say they were not missed, they and the friends who followed their lead. Many faces were missing that one used to see there with pleasure. But the actual throng was as great as ever, presently the absenters may bethink themselves that there are other matters at issue than the wrongs, if wrongs they be, of the lady they wish to champion, and, apparently, to avenge. Later in the afternoon I went to a tea-party at the house of a friend of this lady. I was met at the door of the drawing-room with the remark: "You are not to come in if you have been to the Grosvenor." It was not said very seriously and I had my cup of tea, but the saying of it at all denoted how keen is the feeling some people have in the matter.

The mere arrangement of pictures in a gallery determines to some extent the degree of attention they will attract. Nobody can refuse to look at Mr. Burne Jones's "Wheel of Fortune" while it bangs in what is known as the place of honor in the west gallery just opposite to the main entrance. It may almost be said that Mr. Burne Jones ceased -if he has indeed ceased-to be caviare to the general from the time he was first to be seen on the walls of the Grosvenor Gallery. Whether he is today a popular artist may be questioned. It is no longer questioned or disputed by anybody that he is an artist of extraordinary power, of definite and well considered views, one of the most learned draughtsmen of his time, imaginative, individual, perfectly sincere, and of very considerable originality. If he chooses to paint living human flesh of cornec like bue and to clougate the human figur beyond what is seen in real life, those are eccentricities which may be pardoned to genius. The impress of nobility is none the less on his best work, nd his Wheel of Fortune is not less impressive, because the goddess has put on a pitiless form. Let those who decry Mr. Burne Jones expound the secret of the irresistible movement he has imparted to this huge disk, seen almost in profile, or the expre-sion of intellectual despair on these strong faces. Those who do not think him a great colorist may be incited equally to enter upon a criticism of The Hours"; a work in which blues and reds and orange and green are flung upon the canvas in the most brilliant harmony of contrasts that in less competent hands would be impossible.

Mr. Alma Tadema, whose work lately filled the whole of the large west gallery, contents himself with two pictures, both portraits. One is of Count Bylandt, the Netherlands Minister, of which you would say at once, this is a diplomatist-the face smooth, perhaps too smooth, and an expression of what I can only call upright astuteness diffused over those finely modelled features. Near it hangs the most remarkable piece of portraiture recently seen in England, the Duchess of Cleveland a lady mature in age, on whom the artist has bestowed not one touch of flattery, yet has made of this strong-featured, baughty, masterful face one of the most attractive of pictures. The fidelity with which he has wrought is almost appalling, and the art is nevertheless so subtle that every accessory of brocade and every ornament seem but the fitting frame to the face, painted with a solidity that is sculptural in effect, and with a finish that is like a miniature.

Mr. Miliais is here with three portraits, and it may as well be said at once that though Mr. Miliais does not exceed in number, the redundancy of portraits which are portraits and nothing else is a blemish upon this exhibition. Mr. Richmond has seven, Mr. Holl and other popular painters appear to devote themselves to this lucrative branch of art, and upon nearly all these examples of what might be noble work, there is to be seen the mark of either hasts or concession to popular fancy. The stamp of the guinea is on them. Mr. Millais is among the most preductive of modern English painters, as he assuredly is among the most expert. But he is unequal, and now and then comes a suggestion, as picture after picture passes before you, that constant demand upon the optic nerve has impaired the delicacy of his sense of color. Who ever saw young Duchess of Westminster with these cheeks of glowing carmine f The pertrait sins alike from excess of color and from lack of refinement, yet is so obviously from the hand of a master that one is disposed to ask the reason of his capricious

use of such great capacities.

Mr. W. B. Richmond has gone to an opposite extreme in his rendering of the intellectual beauty and singular physical grace of Mrs. Frederic Harrison. His sitter has the look of having been ill when the portrait was painted. It is not the ca-daverous tint in which Mr. Burne Jones delights, but a moonlit paleness which has settled on this lady's checks. The painting of the drapery, gorgeous in gold and silk, seems to have demanded all the warmer bues of Mr. Richmond's palette. Not far off may be seen by the same artist a likeness of the distinguished solicitor, Mr. George Henry Lewis, out of whose face no small part of its natural shrewdness and strength have departed, and with them much of the likeness. Mr. Forbes Robinson contributes a pretty pertrait of a lady with some fame for beauty, Miss Lambert; beauty of which that part most visible in drawingms is now obscured by me ming costume, Mr.

Hersomer has painted the already oft-painted Herr Joachim; colossal in proportion, but playing on a violin of normal size which the big hands seen in danger of crushing. It is a peculiarity of Mr. Herkomer to enlarge his touch to the size of his canvas, and this picture is coarsely painted; nor is anything more of Herr Joachim here to be seen than may be seen by the least artistic admirer who pays his five shillings to hear and see him in St. James' Hall. A striking picture at first sight, which altogether fails to grow more striking or to deepen its meaning as you look on it longer. The same may be said of Mrs. Jopling's "Ellen Terry as Portia"a Portia in crimson, dazzling crimson-a robe in which surely she never played the part-with the familiar cry in her mouth, "Bid me tear the bond." This is a portrait which will not let you go by with out looking; the celebrity of the subject and the

flame of red alike arrest you. Probably in any room

of different decoration it would look better than here, where sep red is the prevailing color. At the opposite end of the east gallery hangs picture containing in separate panels portraits of three daughters of Professor Huxley, by the husband of one of them, Mr. John Collier. There is no attempt at composition. The three out from a light canvas which faces stand can hardly be called a background, but which permits the beholder to direct his gaze impartially on each and all of these strongly-marked faces. Bru-nettes all of them, the central face almost olive, all with picturesque features, the eyes luminous, the method of the artist direct, almost photographic in its fidelity. Mr. Halle's successful likeness of Mrs. Charles Russell is one of four pictures, all showing the rapid advance of an artist whose passion for beauty and for the ideal finds expression in a "Hebe" and a "Phyllis," each charming in her way. Of Mr. Holl's four portraits two resemble Mr. Millais's Duchess in the fiery carnations he has kindled on their cheeks, and one of these two is unhappy Mr. John Tenniel, who deserved kindlier handling from his brother artist. Mr. Holl is to be eeen at his best in the portrait of Mr. Mulholland, a fine piece of modelling and moderate in color, as is

reformer. Mr. Watts's best friends (or worst) profess to find in the face of his "Knight" something to admire. To the general eye it seems painted with pigments out of the gutter. It is even muddier than his portrait of Mr. Matthew Arnold, which some years ago puzzled the visitors to the Academy. Two of Mr. Whistler's "Nocturnes" reappear, on which criti-cism long ago said its last word. But Sir Coutts Lindsay is not the man to close his doors to an artist because of the critics. They do not always deal gently with Sir Coutts himself, whose "Japanese Giri" is cordially and deservedly praised.

Mr. Ernest Hart, physician, journalist and sanitary

The landscapes are a feature of this exhibition, but I can mention only one or two. Mr. Engene Benson's "Summer Afternoon on the Lagoons in Venice" is a much more pleasing work than his other contributions in other styles. Miss Tennant's Tyro Beside Enipeus" is less noticeable for the andscape than for the Henner-like nude figure of the nymph set in it; drawing and light both remarkable. Mr. Boughton has two pictures-a Dutch scene entitled "The Peacemaker" and a composition which, under the name of "The Sacre d Mistletoe," gives promise of a break in the monotony which Mr. Boughton of late years has found it profitable to maintain in the motives and treat-ment of his many successful works. G. W. S.

ABSINTHE BECOMING COMMON.

A FOOLISH DRINK AMONG RICH YOUNG MEN-EVIL EFFECTS OF THE HABIT.

"Yes, pou Chawlie, y' know 's come to grief altogether, pou old chappie. It all comes from that in-fernal absinthe, y' know." The reporter was sitting in the Casino and immediately behind him were a brace of high-collared, vacuous-expressioned members of the grided youth of our city. "It's awfully horrid stuff that, went on the youth, "and paw old Chawlie used to suck it down at an ayrul rate, y know. See him at Del's ev'ry afternoon. Well, he got quite silly, y' know. Reg'lar ninny, I assuah you; so his guy'nor pack d him off to the West somewhere, where he has a beastly old uncle, who's in the cattle line. Has a ranche, y' know, and all that—but here's Lily just come out. Ain't she looking well!" and the conversation, which had proceeded by jerks, turned upon a more congenial theme What had been said, however, induced a train of though: on the part of one hearer which caused him to make in-

quiries in sundry places. A man with a waxed moustache, a diamond pin and a white likes jacket, who was dispensing fluids behind the bar of a well-known up-town hotel was first applied to. "Much absinthy drunk !" said he, deftly squeezing a bit of lemon peel into a cocktan as a finishing touch. "Well, I should smile. Pretty near every drink I mix has a little of the green stuff in it. Lemme see. I guess fashion, and for the last two or three it's been gettin' called for more-u more. There ain't so much of it drunk neat,' but I've noticed that when a feller once begins to 'neat,' but I've noticed that when a feller once begins to take it tout way he sticks to it pretty close. Bad for the nerves I I guess not. Rather the other way. You jest get up of a morbal feeling as if yer couldn't part yer hair straight, an' see if a cocktail or a John Collins just dashed with absinthy don't make a new man of yer. Bad for the nerves! Why, you min't bin round much, it guess, young man, or you'd 'uv tumbled to what ab-sinthy was by this time," and the very diamond in his shirt-front sparkled with scorn a t the question."

In the cafe of a fashionable and dude-haunted restau.

In the cafe of a fashionable and dude-haunted restaurant an aged and garraious waiter told a different story. The case a terrible ting, rat absolute, "said he. "I see so moca messery in my own Paris from it zas it mak me vair source to see it een so moca of use in Amerique. Zair is a yong man, two, tree yong mans sat I see 'ere you great a yong man, two, tree yong mans sat I see 'ere you great a great deal etery day, and they look ter rable bad. It makes zem pale, meiancholie ano fifete. Ect ees a bad ting. M'sien, ami more yong gentiemans I see every day ordait zair absolute à la Français."

Inquiry was made by the reporter at two other uptown salcons and at several down town places. In all it was found that absolute-drinking had become mach more common in the last two or three years, and expecially among the younger members of the ultra fashionable set, many of whom drink it regularly, morning, afternoon and evening. Said a prominent importer of wines and liquors: "I import quite a large quantity now of absolute. What is called the Swiss absolute is the superior quality, and it is manufactured by crushing wormwood (artemisia absoluthum), angelica root, sweet flagroot, siar-anise root and some other herbs, and letting them soak in relined alcouol for several hours. I don't believe myself that pure absolute is more deleterious than any other liqueur, but it is so adulerated with turneere, indigo and bine vitriol that it is enough to poison any one."

It was stated by a physician of large practice, however, that a single large dose of "essence of absolute" administered to a dog had caused the animal to expire in convalsions. "The continued use of absolute in moderate doses," he said, "brings on muscular trembings and decrease of strength. The hair of the tippier falls off, his face becomes sallow and thou, his sleep is uneasy and the end is either epilepsy or partial paralysis. Taken in large quantities it brings on the ordinary effects of intoxication, but the appetite soun goes, constant thirst is induced, fol rant an aged and garraious waiter told a different story.

THE SEQUEL TO A DREAM.

From The Beston Globe.

"One of the most remarkable occurrences I ever heard of was related to me this morning," remarked a State-st. broker yesterday. "I was told to-day by a leading City Hall official, whose trustworthiness is undoubted, that a daughter of the late Harrey Jewell (who was so well and favorably known in Boston in legal and business circles, and was a brother of the late Marshail Jewell) had recently a very queer and unusual experience, and one calculated to make a deep impression upon the strongest mind. Some weeks ago she had a dreem in which she distinctly saw an undertaker drive up to her residence with a hearse. He was a peculiar looking man. His queerly shaped nose, which looked as if it had been broken and was twisted to one side, gave his countenance an expression which would have made identification easy and certain. He came directly toward her, and, as he said, "Are you all ready " she suddenly awoke.

"The dream seemed a peculiar one, but did not attract very much attention in the household until, a few days or a week later, it was repeated with exactly the same characteristics, down to the 'Are you all ready " and the awakening.

"And now comes the strangest part of the story. Some little time afterward the young lady was visiting in Cincinnati and went to an apartment hotel to call upon a friend. She stepped into the elevator with others, and was startled to hear 'Are you ready " from the man in charge. She was still more startled on looking around and beholding the more startled on looking around and beholding the

elevator with others, and was startled to hear 'Are you ready f' from the man in charge. She was still more startled on looking around and beholding the exact picture of the man of the dream, even to the misshapen nose. It made such an impression upon her mind that she requested to be let out of the elevator at the first landing. She stepped out, and the other occupants went out at the next landing, and the man remained. The elevator machinery gave out; suddenly the car went up. and then down, and the man was instantly killed.

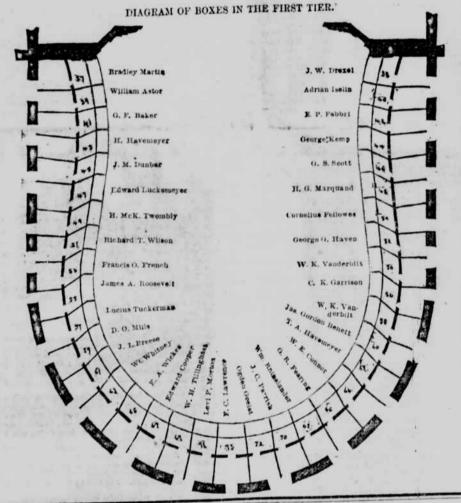
THE BOXES AT THE METROPOLITAN. OPERA HOUSE.

WHO WILL BE OCCUPANTS OF THE PARTERRE AND FIRST TIER.

HOW THE AUDITORIUM WILL BE ARRANGED AND DECORATED-NOVEL SILK DRAPERIES OF AMERICAN MANUFACTURE.

The work on the Metropolitan Opera House, at Broadway and Thirty-ninth-st., is so far advanced that J. Cleveland Cady, the architect who designed the building and is in charge of the construction, is confident that it will be entirely finished before the end of September-several weeks before the manager must take possession. Recently a musical amateur from Paris, who was visiting in the city, was shown over the building by the Building Committee. He was familiar with all the great opera houses of the European Continent, and unhesitatingly gave it as his opinion that this would be the superior of them all in respect to safety from fire, comfort and convenience of sight. All possible attention has been given, besides, to the acoustic qualities; models of the successful music-halls and theatres of the world have been consulted, and the tests that have been made thus far indicate that in this important, and always problematical particular, the new Opera House will leave nothing to be desired. The arrangement of private boxes is to be very different from that in the Academy of Music, and the conveniences in connection with them will be far greater. There will be three tiers of boxes reaching entirely around the horse-shoe-shaped auditorium from the proscenium wall on one side of the curtain-opening to the proscenium wall on the other. The tiers are to be known respectively as the Parterre, First Tier and Second Tier, and the first two are the property of the stockholders of the Opera House Company. Six Baignoir boxes, under the Parterre, near the stage, and the Second Tier, belong to the manager. The choice boxes by reason of their location are those of the FirstTier. At a meeting of the stockholders last Wednesday evening the distrioution of boxes was made by lot, and the result of the drawing is shown in the following dia-

DIAGRAM OF THE BOXES IN THE PARTERRE. Cyrus W. Field J. P. Morgan C. J. Osborn Jeremiah Milbank C. F. Woerisheffer Renty Clews Matthew Morgan C. Vanderbiit Robert Goelet H. Knickerbacker G. II. Warren



DETAILS OF THE INTERIOR.

SAFEGUARDS AGAINST FIRE-THE BOXES AND HOW THEY WILL BE FURNISHED.

The great pile of light-colored brick and iron occupying the block bounded by Broadway, Seventhave., Thirty-ninth-st. and Fortieth-st., shaped into architectural forms borrowed from the Italian Renaissance, and the busy activity inside the walls, exert an influence no less potent than the sharp competition of rival managers to keep the public interested in the next season of Italian opera. The heavy work on the building is finished and the workmen are now engaged in putting in the fittings, which are nearly all made. Brick, stone and metals form the great bulk of the material employed, and it is already apparent that the maximum of safety from fire will be attained in the new opera house. A short time ago a director of the opera house company visiting in Berlin se cured a copy of the regulations which have been prescribed in the Imperial Opera House there to prevent such accidents as that which caused the death of hundreds of persons when the Ring Theatre in Vienna burned. That fire caused a great commotion among municipal and State law-makers, and the best brains of Germany were employed in devising means to prevent a repetition of the calamity. The Metropolitan Opera House director sent the Berlin regulations to Architect Cady, who found, to his surprise, that the plans for the new opera house insured greater safety than did the German ones. In the auditorium there will hardly be anything combustible, except the floor, and above the stage will be the most improved automatic apparatus for the speedy flooding of the stage in case of danger.

The appearance of the auditorum will be light and

sunny. The architectural details are to be in harmony with the style of the exterior, and the prevailing tint will be that of old ivory. The prosscenium is nearly square, and will have the effect of a gigantic picture frame. There will be large panels on each side and pilasters that will carry all the work above the curtain opening. Here then will be three large paintings, one representing the crowning of Apollo, by Francis Lathrop, and two being dancing figures, by Francis Maynard. Besides these works of art the proscenium will show statues f the Nine Muses, which are to be "life-size"-sc it is said, though it does not appear who is to tell exactly how tall the Muses are or were. The curtain opening is forty-eight feet by fifty in size. There will also be pictures with musical subjects in

The auditorium is five feet longer and three feet wider than that of La Scala, in Milan, but, owing to the generous allowance of room to each seat 19

the parquet, and the einborate conven iences prepared for the box-holders, its capacity is considerably smaller. If the boxes were removed and balconies substituted, the space would accommodate nearly 6,000 chairs. There are three tiers of boxes in the shape of horse-shoe, a parquet, balcony and gallery, and the scating capacity of each division is as follows: Parquet, 600; baignoir boxes, 72; parterre, 216; first tier, 222; second tier, 224 balcony, 750; gallery, 980; makin balcony, 750; gallery, 980; makin 3,064 in all. A greater number can be accommo dated in the boxes on gala occasions. The parterre is elevated slightly above the parquet at the barof the room, and the incline of the floor leaves space near the proscenium for six so-called baignoin boxes, which, it is thought, will leased from the manager by clubs. The width of the boxes in the parterre and tiers is six feet and the depth seven feet. The height of ceiling differs, being eight feet in the parierre and feet in the first tier. The boxes be finished and furnished uniformly, and the metal partition between them, which will have a curved top, will be removable so that when it is desired adjoining boxes can be thrown into one. The draperies and wall and partition coverings will be of alk of new design and color. Six looms in Cheney's mills in Connecticut are engaged in making the silk, in which the figures have been designed and colors chosen and combined so that at a distance the fabric will give out a lively lustre such as is seen in old Spanish silk. The prevailing colors will be a rich red and old gold. Foreign silk manufactures were given an opportunity to make the material for these draperies, but lacked the enter-

prise to make the changes in their looms called for prise to make the changes in their looms called for by the unique patterns.

Back of the parterre and tiers are corridors nine feet wide, which are to be handsomely furnished and provided with dressing rooms for ladies, smoking rooms for gentlemen, and eventually cafés, Between the corridor and each box will be a neat salon, seven feet by eight, in the furnishing of which each box-holder is to be permitted to exercise his own taste and fancy, and expend his own money. The furniture of the boxes will consist of chairs, designed by Mr. Cady, of mahogany, with black rattan backs and seats. The tier corridors have entrances in Thirty-minth and Fortieth sts., where there will be covered carriage ways forty feet long. The general public entrance is in Broadway, through a commedious vestibule, from which staircases lead on both sides to the corridors around the box tiers. The entrance to the gallery is near Broadway, and the stage entrance in Thirty-minth-st. There is another entrance for the ballet dancers and chorand the stage entrance in Thirty-ninth-st. There is another entrance for the ballet dancers and chor-

It is purposed to fill the remainder of the block with building arranged for a hotel and a set of ball-rooms, and the estimated cost of the entirestructure is \$1.300,000.

## FRENCH FUNNY PAPERS.

WHAT THEY ARE AND WHO MAKE THEM. FROM AN OCCASIONAL CORRESPONDENT OF THE TRIBUNE;
PARIS, May 15.
The Charicari celebrated its jubilee the other day

by a grand fete at the house of Dr. Véron, its Editor. Dr. Véron loves society; and at his periodical receptions he passes all the celebrities of Time in review on his own hearth, and touches on art, music, pol ities, the drama and even finance. He reads little, but he talks and listens a good deal; men are his library of reference. It is the French way. One reason why so many Parisian papers are brought out in the afternoon is that good writers will not work at night for early morning publication. They want their evenings for the monde. With all this, Véron makes only a poor use of his opportunities. The Charivari, which was once such a leader in the funny world that Punch went to it for a sub-title, s now like some piece of pleasantry of the time of the Pharaohs. It might be printed on papyras. It has shaken down into an institution; and the world knows what that means for good and for evil in France. It goes on; it belongs to the eternal framework of things; it is beyond and above change, like the Lyons Railway and the system of the octroi. Yet all over France and all over the French world beyond the frontiers, people go on taking the Charicari, because they have always taken it. There is a regular supply to places like New-Caledonia and Cochin China for subscribers who are content to wait three mouths for their

The paper was a vital force in the time of Louis Philippe; it jeered him off the throne, and it was founded to do that. Philippon had one journal suppressed, and he started this one to take its place. There was much debate over the choice of a title but at length the Charicari was hit upon, with its significance of a Hurly-burly, as best suited to the times. It was the journal of liberal and reforming France, against the bourgeois King, with his no tion of a limited suffrage, and Liberty in leading strings. The liberalism of that day was a consuming fire. The Charicari was started with revolutionary haste, in a night and a morning. Philippon organized it as Carnot organized victory. He sent out 200,000 copies, urbictorbi-a labor of Hercules at that time-and then called his staff in to dinner. Granville the carieaturist was at the table, and all through the meal he kept his eye fixed on an enormous pear in a centre-piece of fruit and flowers. It seemed to fascinate him. When the cloth was drawn he took the pear, put a few touches on it with a piece of charcoal, and lo! a head of His Majesty Louis Philippe, the reigning king. After that his Majesty was drawn as a pear throughout his dominious; it gave the note of caricature. There was a touch of slyness in it dear to the French; it was malin-what more harmless than a picture of a pear? At length the Government lost patience and a draughtsman was brought before the judges. For sole detence he called for paper and pencil and drew the King's head again: "Is it my fault, gentlemen, if his Majesty is like a piece of fruit?" He was acquitted, of course.

The earlier Charicari was almost great. Daumier, Gavarni and Cham were among its contrib ntors. Daumier was a thinker, Gavarni an artist to his finger tips; Cham overflowed with facile fun. Daumier's contributions had often the character o a large sustained work; his "Robert Macaire" was an elaborate satire on the vices and pretensions of the time in politics and social life; a voyage to Lilliput of the Monarchy of July. Gavarni worked more after the fancy of the moment; and Cham in both ways. Cham's "Comic History of the National Assembly" has all the importance, if not all the dignity of history: nowadays it helps one to understand the coup d'état. It is the Assembly of 1848 with all the wild men, the idealogists that Napoleon hated so much, at the height of their wildness. Lamartine is soaring; Louis Blanc spouting: Lamennals, Hugo, Leroux, Jules Favre, all are there in their several ricturesque varieties of unreason. France is not to be governed in this way, it is clear; and the man with a sword is inevitable, at least for a space. In his later time Cham seemed to have lost the verve for this kind of work; he went into small social studies, thumbnail illustration of the humors of the salle-a-manger and of the concierge's lodge.

The new type of comic journal is a change for the worse. The Charicari was objectionable by accident; the others are never unobjectionable even by chance. There is a consolution in the thought that if they change it must be for the better. De ceney may become the fashion. A Palais Royal andience the other night made a wry face over a nasty mess of dramatic intrigue; and it was considered a most serious sign. The Vie Parisienne is the organ of what may be called elegant vice; it inherits the tradition of a tabled Augustan age of national impurity. The French have an artistic pride in their uncleauness; they glory in having a hundred synonyms for the word "spade," High society is alone supposed to know how to be lewd with taste, and the Vie Parisienne helps to show it the way. The interest in each number is to see how cleverly the contributors cross the abyss of corrup-

tion on the hair line of wit.

The Petit Journal pour Rire does for another class what the Vie Parisienne does for persons of quality. It gives the humor of a certain trade, and, to judge by these, it must be a dull trade after all, Something of this effect, however, may be due to Gre vin's disgust for his work. He draws in the Petit Journal pour Kire, and with a really exquisite feetmy for the value of touch. He is conventional, like most Frenchmen, but like them, too, his convention is apt to be a good one. There is no generosity, trath or remantic honor in this section of Bohemia as he sees it. He makes wickedness just as sordid and commonplace as his confréres make respectability-it is something gained. In the Journal Amusant he strikes the same note, and consequently, in spite of its title, it is a gloomy page. But all these journals are more or less journals

of good company-of the Faubourg or of the bourgooisie; more recent enterprise has brought filth even within the reach of the poor man. It is the doctrine of equality applied to literary pleasures. There are two or three kinds of rude colored lithe There are two or three kinds of rude colored intho graphs on sale now that leave nothing to be desired but a shower and thunderbotts to kill oft half the come editors in the land. These deal chiefly with scenes of popular life—the barrack-room, the kitchen, the small grocer's shop; and they give the humors of that milien with the exaggeration proper of course to this form of art. You see them banging up everywhere; they have taken the hanging up everywhere; they have taken the place of the old religious lithograph for the cheap decoration of the poor man's home. Their advent surely marks that darkest hour that comes just before the dawn.

decoration of the poor man's home. Their advent surely marks that darkest hour that comes just before the dawn.

The question naturally arises, is there nothing in decent family life for comic observation to live upon. Punch has answered it in England, and it was thought that Triboulet, formed avowedly on the model of Punch, was going to answer it in France. But Triboulet has not none so. It is all political and in the narrowest party sense; it satirizes for throne and altar, and its only attempts at variety are in additional exaggerations of the length of M. Ferry's nose. One wonders how Frenchmen can live on politics and prurieuce as they do, and no doubt they find the fare unpalitable, but thay stick to it oddly enough from a perverted sense of the sacredness of private life. Their grotesque impropriety. The jeune fille has to be kept out of the journals as sne is kept out of society and the public promenades; and if family life is not sacred it is at least strictly reserved. The comic Frenchman's idea of the study of an interior is a peep into a porter's lodge or into the bouder of a belle petite. From time to time one sees what he misses in the drawings of rural life that Leonce Petit sends to one of the comic journals. These are exceptions, but they give overwhelming proof of the rule that there is plenty of scope for cleanly humor in French life if frenchmen would only care to look for it.

The work of Petit for truthful portraiture of rural life is to my thinking unrivalled in all current literature of the kind. It is only flavored with caricature; its main jugredient is truthful observation. The legends are merely descriptive of the picture, as the nicture is descriptive of the life itself; and the artist is main jugredient is truthful observation. The legends are merely descriptive of the soince scheme of being, fellow creatures in innocent stupidity. There is apparently no more than the thickness of a sheet of paper between one of these pictures and the numor of the bonlevard, but they are really a h

end of the decisive struggle with the Marshal; then he, who had found out the weak place in so many others, showed his own. He wanted fuller recognition, the Cross, a place, a pension or something of the sort, and went mad with the insurable folic des grandeurs, which the alienists say is the worst of all. They let him out of Charenton sometimes; the breakfasts quietly with a friend in the country, and then goes back to his cell to dream patiently of the time when he is to leave it as the first man in France.

PROFESSOR DRAPER AND THE WEATHER.

"Yes," said Professor Draper at the Meteorological Observatory in Central Park to a TRIBUNE re-porter yesterday, "it is a curious and backward season iltogether. Look at the apple-trees, for instance; in former years it has been an invariable rule for the apple blossoms to be well out by May 12, but this year the trees were barely in bloom by the 21st, and it has been the same with all vegetables—the year all backward. And if you will look at these tables I have prepared," he continued, "you will see some reason for this. Last month and this have been much below the average temperature. On May 14 we only had 37° at the early morning reading; and the only occasion on which the mercury has stood so low in May within the last ten years was on the 3d of the month in 1874—when it only registered 33°. Next to that comes 39° on the 4th in 1875."

" Is it possible by comparison with former years to find any connection between the prevalence of cyclones, such as have occurred so much of late, and the general back-

wardness of the season !"
"No. Cyclones and so on are evidently in a large measure dependent on the conformation of the earth's surface, but we have no atmospheric or meteorological reasons to assign for their greater frequency in one year than another. Nor from the coldness hitherto can we argue at all as to the weather in store for us. If we could only find some means of ascertaining in what quarter the wind was going to blow, or, better still, if we could only make it blow from whatever quarter we liked, then we could count with certainty upon our weather. The wind is of course responsible for it in a large measure, and so long as it blows wherever it lists all prognostications must be pure guess-work.

"The rainfall, again, is a puzzling question.

week's rain was certainly unusual. Take this month of week's rain was certainly unusual. Take this month of last year and we find that the heaviest fall was on the 14th, when 1.12 inches fell in fifteen hours. Now last Monday 1% inches fell in the space of one hour—between 11 and 12 o'clock at night. There are, as you know, a great many theories about the rain and its causes. There is Espy's theory, for instance—that large fires will causes heavy rainfall, in support of which instances are adduced of showers falling faster great conflagrations and heavy cannonades. In France they went lighting big bondres to bring down rain, but it only served to show that it is a pure matter of chance—that have been left dry as wet. Then, again, there is the belief that forest-clearing diminishes the rainfall of a district, which a finister Marsh has done so much to support. But so far as I can find out, though the fall varies everywhere, there is no ground for supposing that cutting down the timber has the effect of leasening it. Still, forests are of incalculable service in this way;—wooded instricts and forest awamps are great natural reservoirs; when rain falls they absorb it quickly—auck it in like a sponge and prevent its flooding the country. If you clear them away, the rain falls and, instead of being absorbed, pours into the water courses and floods are the result. If the country was kept more wooded there can be no question that it would diminish the danger of floods. But as for the loss of trees lessening the rainfall—why, if it is so what happens to all the rain it Cutting down trees does not stop the evaporation from going on from the becam, and if it is prevented from falling, where does it go to 1 If it were true the whole sky would be continually overcast with heavy clouds, and by this time we should all be living in semi-darkness. ast year and we find that the heaviest fall was on the

LAWN-TENNIS GOSSIP.

TURF COURTS IN CANTRAL PARK. It is expected that this season will show greatly increased interest in lawn tennis. Considerable discussion took place last year as to the introduction of a new bail the use of which should be made obligatory in all clubs and in matches played under the rules of the United States National Lawn Tennis Association. A committee was appointed to consider the subject. Several balls of American manufacture were shown, but ultimately the "Ayres" ball was decided on. This year the subject has been renewed and a resolution was passed as the recent meeting held in New-York "that the c tion ball known as the Peck & Snyder and Wright & Ditsen ball be adopted by the association as the standard ball for the coming year, subject to the continued ap-proval of the Executive Committee." This ball is inflated to about two atmospheres and is if anything more lively than the English make. The seams are coated externally and internally with rubber coment, so as to prevent leakage. It is entirely of American make, even to the covering. The committee retains the power to return to the old ball or to adopt some other make if the new manufacture should prove unsatisfactory.

As to rackets there are many new shapes and the fash

ion seems to have changed from the long narrow Boston shape to a straight bat. This arises from a tendency to adopt the volley play whenever possible, instead of the old base-line game. Dr. Dwight, the president of the asso-ciation, has invented one of a triangular shape, perfectly flat at the end. Many players still favor the leng, narrow bat introduced last year. Mr. Colton, of Brooklyn, whose violins are well known and who is an enthusiastic tennis player, has made a few bats which in stringing and florsh equal anything yet turned out, either by English or American manufacturers. The rim consists of thin strips of ash with the grain alternately reversed so as to get the greatest strength out of the wood.

of thin strips of ash with the grain alternately reversed, so as to get the greatest strength out of the wood. These are joined with Russian isinglass. The gut is the same as that used for volin strings, and is so tightly strang as to resist all pressure. The handle is of motified maplewood, similar to that used in making violins. New-York is likely to be better off this year than last fortuir courts. A resolution has been filed by the Park commissioners in tayor of permitting the game in Central Park. Should this plan be carried out, many clubs now using the tennis builting will no doubt pluy in the Park during the summer months. Last year thirty-six courts were selected in Prospect Park, Brooklyn, and many apiteations to the Superintendent have already been made for this season. Persons desiring to have their own courts should make application by letter to Mr. Culyer, who grants the permits. The applicant is allowed to select a spot subject to the approbation of the Park officer, and the court is kept maiked free of charge. The rules of the game are with some verbal alterations the same as last year, but in consequence of a number of cases having arisen in which doubt has been expressed, the committee has issued a list of cases and decisions as binding on all players. The committee has also issued rules for unpires, stating their position and duties.

The constant practice which has been going on by the clubs during the winter is expected to develop some new players who will press the winners of last year very and. Among the best players that Brooklyn can show are Charles Grant, who won the tournament last year. A. C. and E. H. Coffey have by constant practice much moreoved their play. The same may be said of the Chancy brothers. Among the players in New-York who have been playing at the building in Forty-flist-sl. Mr. Thorne is regarded as the most promising. After him tollows Henry Deforrest, Colles Johnston, Mr. Wekham and Mr. Ricaards.

The Yonkers club has lost one of its best players, Mr. DeBittler havi

Mr. Riemards.
o Youkers chib has lost one of its best players, Mr.

THE TRADE IN GROWING PLANTS.

For some local reasons the trade in growing plants did not open this spring as prosperously as it did plants did not open this spring as prosperously as it did a year ago. The high prices obtained for rosebuds in the spring of '82 stimulated the cut-flower business to over-production. Bads of Baroness Rothschild and other choice varieties of hyorid perpetual roses sold for \$1 each by the dozen a year ago, and now with a glutted market 25 cents is a high price. Of course this decline is felt by the dealers in plants as well as by the florists proper. The trouble is purely local, however. Throughout the country the demand was never more brisk and the enterprising growers, who by extensive advertising, careul cultivation and skilful packing, have gained a reputation in every State, are filling unusually large orders by mail and express. The Clinton Market trade has been very backward owing to the prolonged cold weather. The plants sold here are taken mainly by street venders, gracerymen and small dealers. The stock consists of roses, spirea Japonica, coleus, carnations, fuchas, roses, spirea Japonica, colcus, carnations, fucina, geraniums, heliotropes, lobelias, lemon verbenas, petunias, stocks, pansies, daistes, verbenas, migmonette and a few other species which can be forced into bloom. The final purchasers of these plants as a class are not familiar with the habits of the flowers and buy in small quantities. titles. To them the plant must speak for itself. Hence the stock is sold in pots and must be of good size and in showy bloom. This trade therefore never fairly opens until warm weather, and then the bright colois in the market, as 100 wagons deposit their treasures in a mass, make a brilliant exhibition every morning.

make a brilliant exhibition every morning.

The auction sales in Cortlandi-st. are more independent of the thermometer. The buyers are large dealers or owners of country seats who plant in quantities in their private grounds. They do not need to see a plant in bloom to know what it is. Besides every package is marked with the name of the grower, who guarantees the stock and is a man of responsibility. The plants are grown in smaller pots to facilitate supplies, well hardened in cool houses and furnished in lois numbering from 2 to 100 according to variety of size. Every variety demanded for different styles of planting is offered, and sometimes 50,000 specimens are disposed of at a single saie. The prices in the market per dozen for geraniums and fuchsias range according to size from \$1 to \$3; heliotropes and double petumas \$1 to \$2; roses from \$2 to \$12; pansies and dasies 50 cents to 75 cents. At the auctions eccentric prices prevail. The pepular varieties of roses often bring more toan their market vaine, while others equality good, but less fashionable go for a song. As a rule the stock brings less than regular wholesale rates, but even then the grow-crs make a fair profit, for the labor and expense of reslebeting and packing are reduced to a minimum whea selecting and packing are reduced to a minimum whea serious from the climate is so exacting that the sales \$2 a short and the climate is so exacting that the sales \$2 a four prices of the reserved of the reverse and the termenes volume of May business, now at its height, demands the most perfect order. Nowhere else is the trade case ducted with such thorough avstein and efficiences. The auction sales in Cortlandt-st. are more independ-